

Threshold Theater Rehearses Tragedy Before Its Author

Miss Rachel Crothers Watches Students in 'The House of Lorimer.'

Miss Rachel Crothers is as interested in the production of one of her plays by the students of the Threshold Theater as she is in seeing a drama from her pen staged in Broadway. Last week she came in from the country especially to attend a rehearsal at the school which recently opened in the Lexington Theater building, and which intends to be exactly what its name implies, the threshold across which you step to the legitimate stage.

The play that the young men and women are presenting is "The House of Lorimer," a society tragedy in four acts, which is already interesting one English producer. The rehearsals are to culminate in a regular performance before directors and friends in about a fortnight.

After watching the students at work Miss Crothers talked earnestly about their methods and the principles of the latest of schools for budding dramatic talent. These are young men and women, some of whom are, or have been, particularly interested in the stage from the producer's point of view. Mrs. Clara Tree Major, an English woman, who was with the Washington Square Players for some time, is director.

Enunciate Well.

"What impressed me most about the progress at the school," said Miss Crothers, "was the students' excellent enunciation. Goodness knows, we need improved speech on the stage. The instructors are English, but they do not insist on their own accent being imitated. On the contrary, they try to clean up the American language and tones. You have no idea what a change has been wrought, since these young men and women have been made to understand the value of pronouncing words distinctly and placing their voices correctly."

"Another point that interested me," you know I once taught in a dramatic school myself—is the training in dancing, not training for steps and technique, but to bring out the emotional expression of the body. The students are taught to walk, to stand correctly, in fact, everything that a good stage presence requires.

"They really move about and talk far better than a great many persons now on the stage. The improvement after the intensive training is so remarkable that I said to them recently they ought to realize what they have achieved already. 'You are going to be paid for something that you give,' I reminded them, 'and you are ahead of many who have studied much more.'"

"The old idea of the manager or producer was that you didn't need training for the stage. They just put you on—threw you in, as it were—and you sank or swam, according to your strength and natural gifts. That's the old idea. The new one is different: it starts with proper training. Why should you train for the stage? You do for almost every other profession, art or trade.

A Stage Workshop.

"There is no time wasted at the dramatic school. The students get right down to the bottom of things. They make their own scenery, do their own stage managing and study stage lighting. The whole idea of the Threshold Theater is to set a standard and have a workshop to which managers and producers may come for material when they need it. Of course we who write plays hope to pick some of the young men and women for certain parts when we have a play produced."

"There have always been dramatic schools in New York, but this one is peculiarly equipped for training in the right way, and is a direct road to the stage."

Miss Tree accepts any student for a two months' trial on his own responsibility. After that only a showing of promise will keep the student in the school.

Most of the plays presented so far have been one act productions. "The House of Lorimer" is the longest and most ambitious effort.

Broadway Crowds Go Shopping for Movies

One of the interesting sights on Broadway of a Sunday is that of the crowds shopping for pictures at the larger houses and reckoning little of the shoe leather consumed in the process. It is not unusual to see couples making the grand tour of the film belt from Forty-second street to Fifty-fifth, gallantly following their flat feet in quest of recreation. They stop in front of all the cinema palaces, painstakingly examining the picture frames and the lobby displays.

After making the entire round with all the diligence of a cop on a beat they finally pick what they consider is the winner and surrender their currency at the box office without any qualms that they might have done a little better by matching the goods up the street. Apparently what governs their choice most is the stills in the lobby—they count not so much upon big names as upon the revelation gained in these glimpses of whether the heroine seems likely to get in a pretty bad jam. It might not be a bad idea for a producer intent upon learning public taste to shadow such a couple up and down Broadway, at the risk of being arrested as a pickpocket.

The standards of measurement by which many actors judge events in the outside world are about as marvelous as the standards of measurement of inhabitants of another planet. No long ago an automobile carrying a motion picture star and several others connected with his company was driving through the country and came up to a very large and famous summer hotel, which just then was bursting into flames as if to herald their arrival. Hotel guests were being hurriedly lowered from windows at the risk of their lives, and the local fire department was saving persons gallantly on the spur of the moment.

The other occupants of the automobile watched the immense conflagration in silent awe until roused by this remark from the star:

"See that theater opposite the hotel? Then they drove on."

LONG BEACH VISITORS.

Special Dispatch to THE NEW YORK HERALD.

LONG BEACH, L. I., May 27.—Several large week end parties are being entertained at the Hotel Nassau. Among them is the Mid-Winter Dancing Club of 150 members, with Mrs. A. M. Hancock as hostess. Others registered at the hotel are Mr. and Mrs. N. J. Merker, Mrs. Jay B. Lippincott, Mr. and Mrs. Arthur D. Strahl, Mr. and Mrs. Russell L. Engle, Mr. and Mrs. Charles Holcombe, Mr. and Mrs. George McNamara and Mrs. A. R. Thompson.

Theater Guild Arranging Program for Next Season

Among the Theater Guild productions for next season will be a Shakespearean revival, Granville Barker's "The Voysey Inheritance," and at least one play by Bernard Shaw. The Guild will also put on "The Lucky One," by A. A. Milne, whose "Pim Passes By" after a long run at the Garrick, is still touring the country. Joseph Schildkraut, as already announced, will appear in "Peer Gynt," and a play announced for this season, but crowded out, Claude's "The Findings Brought to Mary," will be given. These are definite, but many other plays by foreign and American authors are being considered.

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AMERICA'S FOREMOST THEATRES AND HITS—DIRECTION LEE & J. J. SHUBERT

Century Theatre, 44 W. 42nd St. Tel. 8-3000. Extra Decoration Day Matinee.

HOLIDAY MAT. TUESDAY
TESSA JAMES MARION
KOSTA BARTON GREEN
Biggest Musical Hit in Town

THE ROSE OF STAMBOUL
MABEL WITHEE & THE LOCKFORDS
Staged by J. CHUFFMAN
Eves. Except Sat. & Holidays. 50¢ to \$2.50

BLOSSOM TIME
AMBAASSADOR
10TH MONTH
HOLIDAY MAT. TUESDAY
Best Seats \$2.00

6th Month—BLOU
Guthrie McCloud presents
THE DOVER ROAD
The Season's Smartest Comedy
By A. A. MILNE, with CHARLES CHERRY

ANNOUNCEMENT
Balieff's Chauve-Souris
F. Ray Comstock & Morris Gest announce the last week of the original program at the Forty-ninth Street Theatre, eves. at 8:30, with mats. at 2:30, Tues. (Dec'n Day) and Sat. only. On Monday, June 5th, a new program will be presented. Seats now on sale.

ELTINGE W. 42nd St.
A. H. WOODS PRESENTS
THE MOST FAMOUS PLAY
IN AMERICA
By AVERY HENNING
MATS. THIS WEEK—DECORATION DAY & SAT.

PLAYHOUSE W. 48th St. Eves. 8:30. Mats. Wed. & Sat. 2:30.
UP THE LADDER
By OWEN DAVIS
"I RECOMMEND THIS PLAY TO THOSE WHO ASK ENTERTAINMENT."—ALAN DALE, AMERICAN

VANDERBILT Theatre W. 48th St. Eves. 8:45. Mats. Wed. & Sat. 2:45
'FANNY HAWTHORN'
(HINDLE WAKES)
"Fanny Hawthorn must be seen. No body can afford to overlook it with its tremendous cast."—Dale, American.
ORCH. SEATS. PERFORMANCES \$2

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